Australian Government

Department of Education, Employment and Workplace Relations

CUAPRF301A Create and tell stories

Release: 1

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Modification History

Version	Comments
CUAPRF301A	This version first released with *CUA11 Live Performance Training Package version 1.0*

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to create and tell stories based on knowledge of traditions in story-telling and the use of the narrative form in theatre.

Application of the Unit

Performers such as singers, actors, dancers and comedians, who wish to develop techniques associated with story creation and performance, apply the skills and knowledge outlined in this unit.

Performances may be in commercial, competition or community settings. Depending on the nature of the text, performers could be working in ensembles, partnerships or solo.

At this level work performed requires a range of well-developed skills where some discretion and judgment are required and individuals are expected to take responsibility for their own outputs.

Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Pre-Requisites

Not applicable.

Employability Skills Information

This unit contains employability skills.

Elements and Performance Criteria Pre-Content

Element	Performance Criteria
Elements describe the essential outcomes of a unit of competency.	*Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.*

Elements and Performance Criteria

1. Develop an understanding of major story-telling traditions	1.1. Identify structural characteristics and formats of major story-telling styles
	1.2. Compare historical and cultural purposes of **stories** and the relationships between modes of story-telling, storyteller and audience
	1.3. Research current **methods of story-telling**, including stories from different cultures
2. Analyse the narrative form in theatre	2.1. Analyse influences in the development of **narrative form and process** in story-telling as used in contemporary theatrical forms
	2.2. Determine roles of **meaning and symbols, characters and characterisation** in the art of narrative in a theatrical context
	2.3. Determine the stages of the story writing process in designing descriptive stories
	2.4. Determine the way that writing elements of a style or piece of text are combined and manipulated
3. Employ performance techniques to story-telling	3.1. Interpret meaning and symbols within the context of a variety of dramatic texts, styles and performance circumstances
	3.2. Apply appropriate **vocal expression** and performance techniques to piece of dramatic text or selected characters within stories
	3.3. Observe correct **protocols and cultural maintenance** where text and stories containing cultural content are used in performances
4. Create and communicate stories to audiences	4.1. Create stories from different theme areas and develop a performance for others
	4.2. Perform sequences or pieces using complementary impromptu and improvisational abilities in **non-verbal** and verbal articulation of texts, both alone and in a group
	4.3. Use **feedback** from **relevant personnel** to review performance and develop strategies for improvement

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- communication skills to:
  - discuss aspects of creating and telling or performing stories with relevant personnel
  - seek and respond appropriately to feedback and advice regarding own skill development and performance
- initiative and enterprise skills to:
  - apply correct cultural protocols in relation to use of stories
  - apply improvisational and impromptu responses to a performance text
- learning skills to:
  - create original scripts according to style and methodology of narration
  - interpret and perform appropriate speech, voice and human movement for relevant text
  - demonstrate appropriate emotion, non-verbal communication and dramatic nuance in alignment with the spoken text
- literacy skills to:
  - conduct research and interpret information in regard to history and methodology of narration and story-telling processes
  - analyse and perform texts or scripts
- planning and organising skills to plan required story-telling creation and performance times
- self-management skills to:
  - apply self-discipline
  - meet required work commitments
  - teamwork skills to work collaboratively with others involved in creating stories or performances.

Required knowledge

- overview knowledge of:
  - basic theory of semiotics, including semantics, syntax and pragmatics
  - stage production, including aspects of staging and the creation of dramatic effect
  - theatre conventions
  - OHS requirements in the context of performances, such as:
    - identifying hazards and assessing risks
    - using flooring that is maintained, sufficiently spaced and appropriate for full body activity
    - lighting, heating and air-conditioning that meet regulations
- well-developed knowledge of:
  - history of narration and story-telling within cultural, religious, educational and entertainment contexts
  - basic styles, processes and methodologies of creating texts and stories
  - principles and characteristics of non-verbal communication and body language

- key components of voice, its effect on the audience and vocal process.

Evidence Guide

The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.

Overview of assessment	

Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the ability to:
	
	• distinguish major story-telling traditions according to their purposes, cultural and dramatic features and relationship with audiences
	• tell stories:
	   • in major stylistic and cultural categories
	   • created by candidate to an audience
	• explain how contemporary theatrical use of the narrative form is connected to older traditions
	• seek and apply feedback on effectiveness of story creation and performance.

Context of and specific resources for assessment	Assessment must ensure:
	
	• that culturally or socially sensitive matters or materials are appropriately protected and that cultural and intellectual property rights are respected
	• access to:
	   • appropriate venue with adequate space and acoustic qualities
	   • performance opportunities
	   • relevant instruments or equipment
	   • scripts or other materials for discussion.

Method of assessment	A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit: • direct questioning combined with review of portfolios of evidence • third-party workplace reports of on-the-job performance • journal work, including recording, and evaluation of the story creation methodology and evaluation of performance • verbal or written questioning to test knowledge as listed in the required skills and knowledge section of this unit • case studies and scenarios as a basis for discussion of

	issues and challenges that arise in the context of creating and telling stories • direct observation or recording of the candidate telling stories during a performance. Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).
Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • CUAPRF302A Develop basic acting skills • CUAMPF302A Develop vocal techniques for use in performance.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Stories may be:	- cultural - religious - related to creation or morality themes - ways to perpetuate knowledge - examples to illustrate particular points (parables) - designed to convey meaning - memory building and enhancing - entertainment - poetry - film - fairytales - in genres, such as: - adventure - crime - science fiction - romance - realism - fantasy - mystery - horror.
Methods of story-telling may include:	- writing - speech - poetry - prose - pictures - song - dance - motion pictures - theatre.
Narrative form and process may include:	- characters - setting, including time and place - events, including: - orientation or beginning

	• complication, middle or problem • resolution or ending • sequence in which they occur - type of story - structure, such as: • first person narrative • third person narrative • use of flashback • chronological narrative - writing style to be used - atmosphere to be generated - sequencing and transitions - intended audience for the story - moral or constructive ending - purpose of the story.
Meaning and symbols, characters and characterisation may include:	- significance of communication styles and strategies and how meaning is constructed and understood in the development of stories - relationship between written and spoken words - paragraph structure - sounds - expression and body language and the inferred meaning - rules of sentences and grammar construction and structure - audience's meaningful understanding of the language or semantics of the written or spoken piece - characters and characterisation of roles - explicit or implicit caricature of the characters - relationship between the character and the actions within the story - representation of strengths and weaknesses of a role within the story.
Vocal expression may relate to:	- musculature - breathing - timing - tone - timbre - resonation.
Protocols and cultural maintenance may include:	rules of behaviour, including those governing communication, access to and use of cultural information and practices that form the heritage of a

	particular society
	• appropriate communication, including:
	  • clearly and appropriately expressing expectations
	  • respectful interactions
	  • active listening
	  • providing appropriate feedback
	• protection and continuation of:
	  • stories
	  • song lines
	  • spiritual practices
	  • sites of significance
	  • language
	  • responsibilities and obligations to individuals, country and the community.

Non-verbal may include:	• body language
	• emotional vocal sounds, such as:
	  • grunts
	  • silence
	  • space
	• time or timing
	• symbols or graphics
	• eye contact
	• facial expression
	• gestures and touch
	• physical posture
	• voice quality and speaking style.

Feedback may refer to:	• audience feedback on issues, such as:
	  • comprehension
	  • audibility
	  • dramatic expression
	  • delivery style
	  • appropriateness of content
	  • sensitivity to issues and interpretation
	• evaluation from teachers
	• 360 degree feedback
	• mentor relationship
	• listening to own and others' performances
	• observations of performances.

Relevant personnel may include:	• agent • client

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	• coach • director • mentor • producer • performers • teacher • tutor.

Unit Sector(s)

Performing arts - performance

Custom Content Section

Not applicable.

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